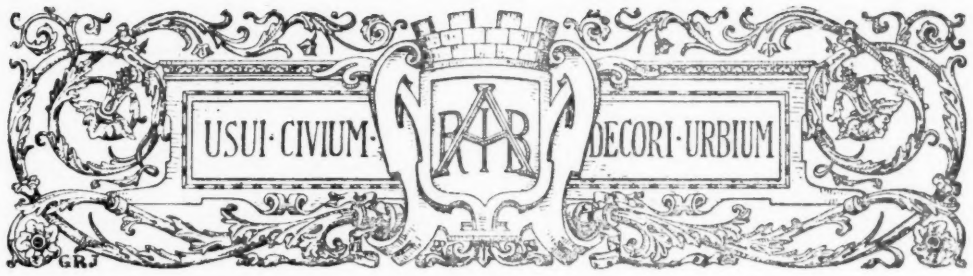

ADDRESS TO STUDENTS. Delivered by the President, Mr. William Emerson, at the General Meeting held on Monday, 25th February 1901.

In the few words I have the pleasure to address to my younger friends—I will not say to the students, for in our profession we must all be students to the last days of our lives, but to the junior members of the profession—I will endeavour to lead you to some higher planes of thought in relation to the practice of the art of architecture, rather than to mere practical business elements material to success. I presume, of course, that those of you who have taken the trouble to pass our examinations and become members of this Institute have in your minds the idea of practising in the profession. That is to say, I presume your intentions are those of actual performance of an architect's duties in the designing and carrying out of building operations, as opposed to mere theory, the function of the professor. I will therefore consider some few of the things involved in this word practice—the objects, aims, and points in connection therewith—that should be weighed by one undertaking such responsibilities.

There is a right use or proper employment of architecture. I need hardly point out that building is the most necessary of all sciences; in its objects it subserves the highest and the lowliest wants of humanity. It provides fitting tabernacles for the worship of the Creator, suitable courts for the administration of governments and justice, appropriate palaces for the great and dwellings for the poor; it supplies institutions for the education of all classes in all branches of learning, for the amelioration of the diseased, the poor, and the mentally afflicted, and every kind of commercial establishment; also all other forms of edifices to meet the complex requirements of the world: all these in their aggregation evolve cities, towns, and villages. It is a science, but the love of beauty inherent in our natures makes us demand that it be more—that it be an art as well—and this side of it is architecture, and, if good, unites with it all arts. It is therefore of the highest universal importance that those practising it, on whose skill and taste its proper employment is dependent, should be so educated as to plan for use, to design with appropriate beauty, and to construct with scientific knowledge.

To this end I pointed out last year how a thorough education, not only in architecture itself, but on a wide and comprehensive basis, is essential; and this education should be gained not only by study of man's work in the arts and sciences, but also by study of God's work in Nature. There should be besides an inquisitive, diligent searching into the reasons of things. The constant use of our faculties in effort with application and judgment is essential, and our highest duty. Idleness will not compass proficiency. As Shakespeare says in *Hamlet*:

> He that made us with such large discourse,
> Looking before and after, gave us not
> That capability and godlike reason
> To rust in us unused.

Architecture should be more than mere building in the best material and manner; the thought and needs of the time must be expressed. It does not suffice to satisfy the one only who has conceived it, but should be capable of pleasing all people in all times. Such a true expression of the architect's mind

> Like the unchanging sun
> Clears and improves whate'er it shines upon:
> It gilds all objects, but it alters none.

It is the divine element in man materialised in his works: his two natures, the human and the spiritual, are evidenced in his individual conceptions.

In real architecture there must be not merely the individual bias or personality exhibited by one's particular devices, peculiarities, or the excellences of one's draughtsmanship, but there must be the expression in all sincerity of spiritual sentiment also. Ralph Waldo Emerson says:

> The hand that rounded Peter's dome
> And groined the aisles of Christian Rome
> Wrought in a sad sincerity;
> Himself from God he could not free.
> He builded better than he knew,
> The conscious stone to beauty grew.

That is what I take to be the meaning of the proverb "Ars est celare artem." The artist's material personality or mechanical dexterity should not be predominant so much as the spiritual or divine influence inspiring him. If such be our aim, we shall rightly use any powers of architectural design with which we may be endowed, and we shall be enabled to express the highest mind that is in us by the forms of which draughtsmanship will convey the conventional rendering. This habit of mind, combined with constant practice, care, and accuracy, will lead to dexterity of expression of feeling which is essential.

But more than habit of mind for fitting expression in our art is necessary for successful practice. There should be habit of method in study, and attention to apparently trifling details, and in business conduct. For as to study it has been well said:

> If not to some peculiar end designed,
> Study's the specious trifling of the mind.

As to the details and little points that constantly arise, if there is not the methodical habit of carefully looking into them, things seemingly insignificant are easily overlooked, resulting in endless trouble to both the client and the architect. In regard to habits of method in business, I believe that the men with methodical habits usually get through infinitely more work, and do it better and quicker, than those lacking in this respect. Methodical habits tend to avoidance of worry, for an architect's life consists, to a large extent, of attention to details of all kinds, which should all have methodical attention in turn. And there is nothing so prejudicial to artistic effort as worry. It should be avoided in every way: a quiet and restful mind is essential to the right exercise of thought and creative power. Moreover, to worry at all is bad, and a correct feeling of what life is, and its inseparability from difficulties and troubles, should prevent our giving way to it. A nature so disposed frequently troubles itself over evils that never arise: it shows lack of faith; for

> Deep in man sits fast his fate
> To mould his fortunes, mean or great.

Therefore the architect whose soul is in his art should strive by methodical habits and rules of business to render himself as impervious as possible to worry. Rules no doubt are irksome, and perhaps especially so to the artistic temperament; but without method or rule

one is apt to be slovenly. One good rule is to encourage a habit of work every day; and this however disinclined one may feel, and however little in the humour—with the effort to work, the imagination will fire. It may be said the artist cannot work without the inspiration; but he can go on waiting so long for the inspired feeling that it may never come. An architect has this advantage in his life, that effort in the same groove does not recur each day; the variety of the claims upon his attention is one charm of his work. Cultivate earnestly methodical habits. I speak with some reason, for I was never brought up with these habits, and have learned the great necessity of them, particularly to the architect.

The importance in practice of study with thoroughness in both the theoretical and practical sides cannot be too strongly inculcated. There have been articles in some of the papers lately pointing out how, if England is to retain her position in trade and power, the highest intellectual education is necessary in all modern businesses. Not merely smartness or push is wanted, but intellect thoroughly trained, and of a type in which it is stated this country is wofully deficient. It is said that our business men are simply amateurish and incompetent compared with the newer type of highly educated Germans and Americans.

If it be true that in trade this highly trained intellect is so essential, in how much greater degree must it be so for the profession of architecture! For beyond the mere business element, without which, to a certain extent, it is impossible for the architect to practise successfully, there is the necessity for a thorough knowledge of art, with much of many other subjects, such as science, history, &c., combined with the study necessary for the acquirement of that dexterity without which he cannot express his ideas. How superior the educational methods in regard to architecture are in America to those in this country has lately been shown in our JOURNAL in a most able manner by Mr. Arthur Cates.

Therefore a serious reflection for the young student in this country is how very much his education must depend upon himself and his own exertions if his work is to be more than that of an amateur and have vital force, and if he wishes to succeed by his power and competency rather than by smartness and push, or by playing off upon the public the eccentricities or fashions of the moment. The days of mere building by architects in this country are, we hope, fast passing away; and in this century the public will demand, not only that the architect be versed in all practical details of his calling, but that, by really cultivated taste and intellect, he may build with power, beauty, and perfect utilitarianism.

But by those who wish to excel as artists time must be allowed for the study of Nature. The delicate tones of colour in the trees and herbage and sky, the perfection in drawing and beauty of colour in details of leaves, flowers, fruit, animals, birds, and insects, and the forms of fishes, are lessons in decoration which should be learned at first hand. Deductions and inspirations innumerable may be gathered from them, with a freshness no study at second hand from man's work can give. Burges used constantly to make his pupils draw all sorts of flowers and insects and colour them, as well as study from the life in his office. Emerson says: "In every landscape the point of astonishment is the meeting of the sky and the earth, and that is seen from the first hillock as well as from the top of the Alleghanies." And what a truth is here! It is in the meeting of the heaven and the earth, the spiritual and the material, that art is rendered capable of conveying sentiment and lessons.

The study of Nature, no matter under what aspect, puts some germ of life, some sentiment, into the spirit of the artist, whether he be an architect, sculptor, painter, poet, or musician. Inconsistencies or vulgar eccentricities are never found in Nature, though infinite wonders are discoverable to the observant mind; and in its study one may learn all beauties of proportion, form, and colour.

Therefore, cultivate habits of study and reading, as Bacon said, "not to contradict or believe, but to weigh and consider."

Higher education is absolutely necessary if the status of the architect is to be raised. It should be remembered that doctors and barristers are almost always University men; and it will be well to bear in mind that the sooner it becomes the rule, rather than the exception, for architects to receive a higher, or perhaps a University education, the sooner will the acknowledged status of the profession be elevated.

Then for facility of practice the architect should cultivate his memory; and as all cannot perform feats of memory, a practice of writing down useful information should form another habit. The architect in designing not only requires to remember details of old and other work, as a guide, incentive, or restraint to his own, but he must recollect endless details of construction and many specialities for building purposes necessary in modern structures; and this is no trivial matter. But, above all, he must remember the effect certain proportions, details, and compositions have given, in isolation or when in juxtaposition in former examples, ancient or modern. He will thus be enabled to reject or improve the crude, and profit by the excellent. Masters in our art have followed the teaching of many old examples, and they have felt it necessary to reject others. Originality of design is not shown by the utilisation of forms which better and more cultivated men than ourselves have seen good reason to discard. An educated perceptive faculty and a good memory are necessary to realise the full teaching of past times.

There is also, in connection with the practice of the art of architecture, such a word as proportion; and the value and meaning of this word may easily be lost sight of. To the architect's mind may probably immediately be suggested the comparative relation of one architectural detail to another and to the whole composition. But besides the objective symmetry and harmonic degree of form or size, proportion may be considered by the architect in other ways. Of course, proportion in this sense is the very first essential of fine architecture. It should be an inherent faculty in the architect and artist, but it may be cultivated.

It is by the proportions as much as—or even more than—by the beauty of detail that the mind is impressed by works like the Parthenon, the Pantheon, Westminster Abbey, Chartres Cathedral, the "Mercury" by Praxiteles, the "Venus di Milo," Michael Angelo's "Moses," or Cellini's "Perseus," or by the delicate refinement of the proportion of scale and relief in the decoration of the Villa Madama. And proportion must descend, also, to the smallest details. The perfection of Cellini's goldsmith's work is as much in its proportion and as important to its excellence as his wonderfully finished detail. The same applies to Etruscan goldwork and the best Indian works.

Proportion in colour is also a most important factor in the excellence of artistic work. The study of Nature is the guide as to how much of any one colour will harmonise with another. How often is work spoiled by the introduction of too much colour, or by its tone—by the coldness or excess of blue, or the foxiness of too much red, or the unpleasantness of a superabundance of yellow! Such faults never occur in Nature. The general tones of Nature, whether brilliant, as in the East, or sombre, as is often the case here, are always in perfect harmonic proportion; so also are the details of brilliant colour in birds, insects, and flowers. It should be noticed that it is only in details like these that brilliant spots of colour are found in Nature. The Owen Jones Prize is given as an incentive to study of colour in reference to architecture. It might well include in the students' works studies from Nature. It seems a pity that a greater proportion of colour cannot be effectively introduced in the buildings of our towns, which are usually so fearsome in their sombre dulness. But there can be no doubt much colour in buildings requires a bright sunshine, as in Greece, Egypt,

and India, to give it its true value. Nevertheless, I think we might be a little more cheerful in our streets with some advantage.

There is also a proportion in architectural work, which requires to be maintained, between coarseness and refinement. This is a very subtle point in all good work. Too much refinement in architectural work tends to weakness of effect, and deprives it of its masculinity. At the other extreme, "muscular" architecture, as it was termed when the reaction from the Late Perpendicular of the early part of last century set in, and a phase of Early French architecture was the fashion, may degenerate into coarseness. It is the carefully balanced proportion between these that avoids either extreme. The effect of all the finest architecture has been attained by a combination of strength and power with refinement of well-proportioned and beautiful detail.

Too much care cannot be bestowed on the proportion that sculptured and other decorations bear, first, to the whole composition, and, secondly, to each other. They either give scale or destroy it. They either adorn it or make it appear tawdry. In all this the architect's should be the guiding spirit, however much may be done by the craftsman or sculptor.

Then there is the proportion that the worship of one's art should bear to one's life. It is often said, as if it were the greatest praise, "He lives solely for his art." I doubt if this could be said of any truly great man. It is too circumscribing and belittling. The larger the environment the greater the sphere of usefulness in life; and so long as the time occupied in other affairs is not out of proportion to the valuable hours necessary to one's life's work, mingling with others and doing work in other ways enlarges the mind, is our moral duty, and should benefit our art.

Success is an object of life, but need not involve a want of sympathy with others, nor pushing on self, regardless of their claims, nor flinging on one side all other considerations on the road. Success in the practice of an architect, as in other callings, should be aided by a proportionate feeling sympathetic with a life full of effort and enthusiasm.

Nevertheless, success in the art of architecture should be the settled purpose of him who proposes to practise, and that to the fullest extent, "in proportion to his being a human being, living his life amongst his fellow-creatures, to whom he can impart or derive something. The aim of culture is to make us better company as men and women in the world." The greatest men, like Michael Angelo, Donatello, Cellini, and Goethe, were all men of other affairs besides their art, and were in sympathy with their surroundings of thought, work, and politics. To quote Ralph Waldo Emerson again, "However much of real power is found in solitude and in silent moments, a proportion must also be developed by exchange of thought and ideas in mingling with sympathetic interest with our fellow-men."

There is also a proportion that should be observed between the ideal and the sentimental. The one is the spiritual in our art, the other the simply sensuous.

Æstheticism, another American writer says, is not "the vital force inherent in the idealist; much of what in our architectural art of to-day seems to satisfy the casual and thoughtless is devoid of the life and spirit of art. The one is the appreciator and creator of all noble forms of art, the other is at home among the ginger-jar style of decorative effect." "It is the idealist who will, with a strong faith in the spirit that is in him and with energy of purpose, strike out for himself fresh achievements. He may fail, but he is ready to take the risk, and has the courage of his opinions. To the æsthete a lower plane of work altogether, a pretty tone of colour or eccentric form, a delicate curve or a sentimental line of poetry, devoid of the spiritual essence of the ideal but pleasing to the fancy, will afford infinite satisfaction."

So there should be proper proportion maintained between artistic sentiment and practical purpose. The man who sacrifices the purpose to the art is not a useful member of the

community. While he who sacrifices his art altogether to utility does not elevate the community. It is the correct judgment weighing the proportionate values of the one and the other which makes the architect.

It has been said the aim of the ancient philosophies was to raise man above common notions of happiness, an endeavour to crush his humanity and develop his divinity, to make him happy by refinement of mind and soul and by the ignoring of his material pleasures—meaning, I suppose, if this be a true rendering, complete self-denial, not so much for the benefit of humanity at large as for the individual's own exaltation. The Baconian philosophy which marked the beginning of the great strides in science and utilitarianism that have taken place during the last century was very different. It taught that nothing can be beneath our attention that may minister to the physical or material benefit of mankind. The first was grand, but scarcely attainable, or alone desirable for our human natures; the second was attainable and useful to man as he is. So the art part of architecture, the soul of it, a most potent factor in mental pleasure, is for the satisfaction of the divine side of humanity; but alone, it does not altogether satisfy the requirements of humanity; the utilitarian side of architecture is also most necessary for the satisfaction of our physical needs. The needs of both soul and body must be fulfilled in good work, and are equally worthy of the highest efforts of our intellects and imaginations. In architecture it is the hopeful spirit of the men of imagination, coupled with practical commonsense, a level brain, and a cultivated taste, that is wanted to weigh well the boundaries of the respective values of a practical idealism and a maudlin sentimentalism.

Then there is the necessity for a proper proportion being maintained between work and rest. There is such a thing as staleness. The want of recreation makes a man dull, unfit for companionship or sympathetic mingling with or interest in his fellows; and his work suffers in consequence. Also there must be margin for reflection and thought. Great achievements usually germinate in quiet moments. An overworked brain and no physical activity or recreation must have a bad result both on a man's work and his life. So time should be proportioned that there is leisure both for light reading, the study of Nature, and for recreation; then there will be freshness and vigour in your work; and if you always aim above your mark, and remember that what you do should not only be for your own personal satisfaction but for that of others and for future generations, your restful moments may benefit the world.

Then of much importance in connection with the practice of the architect, as in all other businesses in life, is another thing that must be borne in mind, and that is right principle. This in architecture will mean an avoidance of shams and false construction, which somehow always manage to look wrong, even though worked on such a grand scale as the external walls of St. Paul's, or the impudent ugliness of our shops with stone façades, apparently standing on nothing. Truth makes work look consistent and correct; lack of it offends good taste. Palatial decorations in offices, ecclesiastical embellishments in restaurants, the affectation of a cottage simplicity in a palace, or *vice versâ*, imply a want of appreciation of the fitness of things, and are wrong in principle; and this element of truthful principle in architectural art should be carried down to the smallest detail, if the work is to live.

Then there should be right principle in your motive of action; and this is a most important point, if you desire, not only your personal position to be respected by others, but also wish to uphold the dignity and status of your profession generally. Professional respect must ever depend on the character, conduct, and aims of the units in the profession. Each individual has his own particular influence on the appreciation with which his profession as a whole is viewed by the public. Dubious transactions entered into for the sake of emolument,

a too great regard for personal advantage, or a disregard of the interests of others, tend to acts lowering to the profession. On this ground I would recommend due consideration before entering into competitions. See at least that the conditions are not derogatory to the dignity of a great profession, and see that they are fair as much in your competitor's as your own interests; and let no unworthy thoughts of possible interest or influence induce an activity which in the long run not only must be disadvantageous to you personally, but also detrimental to the profession as a body.

The highest principles of morality should be the guide in professional practice, not only in regard to art, but also in all dealings with employers, contractors, tradesmen, craftsmen, and others with whom business relations bring you in contact. Work cannot be obtained without employers, nor carried out without tradesmen and labour of all sorts, and your success is bound up with these; therefore it is to your interest to treat all with a high-minded, unsparing sympathy. The architect should, on principle, enrich his mind and render himself proficient in all branches of his work, as his duty to his clients, and should deal fairly and avoid harshness in dealing with those over whom he is set as a supervisor.

A high principle in these directions would avoid much of the litigation and many of the unsatisfactory arbitrations so constantly arising. It wants a kindly spirit united to a firm will—the iron hand in the velvet glove—to perform all an architect's duties in the highest manner, and to render the architect and his profession honoured and respected by the public and those with whom he has business.

Always remember the words—

> Thy credit wary keep, 'tis quickly gone.
> Being got by many actions, lost by one.

and our reputations are the immortal part of ourselves.

Principle also should not only lead you to strive after success in your own practice, which is, of course, your high duty to yourself, but also to aim at helping others who may have less experience or knowledge than you have, and thus assist in elevating your profession. With this view you cannot interest yourselves too much in the work of this Institute, whose objects are to encourage the art of architecture, to uphold the interests of the profession, and improve its status. This obligation will be best served by a large-minded way of looking at all sides of thought, and by cultivating broadness of views in our art of architecture, with a proper consideration for the sentiments of others, and not by the pushing forward of any particular school or clique.

In combination we are strong; separated we are comparatively weak. There is room in this Institute for all architects who are capable and honest in their views and endeavours, and the wider the circle of thought it enfolds, the greater the sphere of its usefulness will be, and the more it will foster education and dispel ignorance, and maintain the reasonable humility that should distinguish all those who claim to be artists; for, as Prior says:

> By ignorance is pride increased:
> They most assume who know the least.

REVIEW OF WORKS SUBMITTED FOR PRIZES AND STUDENTSHIPS 1901.

By J. Alfred Gotch [*F.*], F.S.A. (Kettering).

Read at the General Meeting held on Monday, 25th February 1901.

IT was with a considerable amount of diffidence that I accepted the invitation to criticise the students' drawings this year. I knew, when answering the Secretary's urgent inquiry, that among those who had undertaken this duty in the past were men well known for their ability as architects; but had I known more exactly who those men were, I should hardly have had the temerity to thrust myself into their company, especially having in view the difficulty of the task. And yet—as, no doubt, many of you have felt when entering for one of the prizes which are the subject of these remarks—it is often the difficulty of a task which is one of the chief incentives to undertaking it. At any rate, I feel that my work this evening is extremely arduous. I emerge from the obscurity of a country town, and the pursuit of a practice which does not involve the solution of such problems as you have been attacking, to pass judgment upon the work of men who are, most of them, far better draughtsmen than I ever was, or ever shall be. However, every man has a right to his opinion, if it is carefully and honestly formed, and I should be loth to pose as an exception to the rule; and if you do not agree with my estimate of your work, you will, I hope, give me credit for having founded it on good faith.

There will be one novelty, at any rate, in the criticisms of to-night, and that will spring from the, I believe, unprecedented fact of the critic having read the Essays, and upon these he will first venture to offer a few remarks.

An Essay such as the Institute seeks should, first of all, have some literary merit, always granted, of course, that it deals adequately with the subject in hand. The subject should be handled in a manner broad and yet pointed. If you are writing about Cæsar, we do not want long disquisitions about Cæsar's wife, however great her influence over her husband may have been. If you are asked for a history of Cæsar, do not spend much space upon Pompey's opinion of him, however interesting that may have been. So, too, with the illustrations, they should be to the point also; they should elucidate and enforce the arguments and the statements of the text. Give us portraits of Cæsar by all means, but do not throw in portraits of his distant relatives who have nothing to do with the story. But, to be of any use, the Essay must have life; it must be readable. To be readable it need not be flippant, but it must not be dull. Too much learning has a tendency to overwhelm the author, as the knight was smothered in his armour; and when you go to the Wallace Collection, you wonder how so many escaped suffocation. Allusions and quotations there should be, but not so recondite as to offend the less informed reader; and humour should also be there, but quite subdued. Like the onion in Sidney Smith's salad, it should

> Lurk within the bowl,
> And, unsuspected, animate the whole.

Of the Essays submitted this year one was readable and to the point, but had no illustrations; another had less of the first two qualities, but had many illustrations, some of which, however, were beside the mark; the third was fairly to the point, but for its style, as Holofernes said of the poetry in Don Armado's verses, "for elegancy, facility, and golden cadence, *caret*."

I sometimes wonder why there are not more Essays submitted, and why their quality is not better. It is a matter worthy of reflection, for, taking us architects as a whole, we are singularly lacking in literary style and in the facility for expressing ourselves in a manner at once attractive, elegant, and lucid.

The next subject in the order of the official list is that of Measured Drawings of Ancient Buildings, of which eight sets were submitted. It is a significant sign of the times that one of the prizes should be taken by drawings of a building so late in date as St. John's, Westminster, and that the Silver Medal and the other prize should have gone to those of Elizabethan houses, leaving what Gothic buildings there were without reward. But the justice of the award will hardly be questioned even by the unsuccessful competitors. The Gothic drawings were hardly up to the requisite standard in two of the cases; whilst the third presented such an intricate mixture of small scale, large scale, and full-size drawings on every sheet that the mind reeled in the endeavour to unravel them. It is a curious fact that the Silver Medal and one of the others have been given to drawings of two buildings in the same county—Kirby Hall and Burghley House—both of them masterpieces of the Elizabethan period. I should be the last to quarrel with this selection, whether of the students or the Council, but I should greatly regret to see Gothic work disappear, even temporarily, from this competition. So far as mere draughtsmanship goes, its study is even more arduous than that of Elizabethan work. That, however, is not the only point to be considered, and it is to be hoped that the taste of the rising generation in selecting subjects of study will be as catholic as ever.

Although not next on the official list, it will be convenient to take the allied subjects of the two studentships next in order, and first for the Pugin Studentship—perhaps the most fascinating of all the prizes offered by the Institute. For it is earned, not by laborious plodding in a dull office, not by a consideration of dreary formulas, or a study of the wants of man in his various capacities as the user of a club, or a stroller in a park, or a foot-passenger desirous of crossing a stream, but in delightful journeys from one village to another, either in our own richly endowed land

Or by the lazy Scheldt or wandering Po;

journeys in which every sketch has its own memory—the quiet of a country church, the gloom of a castle guard-room, the rain pattering on lead roofs, the sun drawing shadows across lichen-covered walls, amid the scent of old-fashioned flowers and the hum of the distant reaper. That is how the Pugin is earned, and it is spent in a more systematic prolongation of the same delights. Yet, after all, the Pugin is only a means to an end. Its object is not merely to make young men facile sketchers, but to lead them, through the observation of the work of the men of old, to do their own better.

The winner this year, Mr. Cotman, has worthily won the prize. There is a variety of subject and of treatment about his sketches such as none of the other competitors attains. His perspective is accurate; his figures are delightful. He attacks the Gothic work of Lincoln Cathedral with as much address as the Renaissance of the Council Chamber at Oudenarde. Not only does he give us finished drawings, but, what is more important, pages from his sketch-books just as they left his hand. In this respect the other two prize-winners, Mr. Forbes-Smith and Mr. Pitcher, are shortcomers. Their sketches are clever, and the subjects are varied; but of that intimate relation between the hand and the book which tells us so much we see little. Mr. Shirley Harrison's sketches are free, clever, and accurate, but they

are, as it were, his speeches, not his homely talk. The same may be said of Mr. Cook's drawings, which also are excellent. Of the other sketches some are too laboured, and others hardly strong enough. There is one thing which I should like to see practised more than it is, and that is sketching in ink instead of pencil. Its tendency is to induce accuracy—for there is no rubbing-out possible—and to impart a sure touch and vigorous handling.

For the Owen Jones Studentship there were six excellent sets of sketches submitted, and here again the winner of the Studentship, Mr. Hervey Rutherford, was easily first in the variety of his work. Both in drawing and colouring his sketches were admirable; and it is satisfactory to find that in this competition, as well as in the Pugin, the quality of the studies tends to improve year by year rather than to deteriorate. I endeavoured to note those drawings which struck me as being the most pleasing or remarkable, but I find that in Mr. Rutherford's case I was obliged to say "all."

The high standard attained in this competition is proved by the fact that, in addition to the Studentship itself, there were three Honourable Mentions awarded, and it is worthy of note that out of the four prizes three go to Edinburgh. The three gentlemen who obtained Honourable Mention were Mr. Percy Nobbs, whose beautiful water-colour sketches of buildings were among his most pleasing contributions; Mr. Ramsay Traquair, whose best work came from abroad, and included some gay Spanish tiles, and some delightful intarsia panels from a church in Milan; and Mr. E. H. Bennett, whose facility with his brush was not surpassed by any of the others, nor his appreciation of colour; but the somewhat meretricious style which he adopted in his most important contributions undoubtedly told against him. They were very clever, but cleverness is only one of the factors which go to win a students' prize. It is highly important that this should be so, for there is a very general tendency to worship cleverness for its own sake, apart altogether from the nature of the thing upon which it may be bestowed. Clever drawings, like clever people, are sometimes both shallow and disagreeable.

There was one point among these colour sketches which afforded food for reflection, and that was that there were two representations of the same subject, an enamel plaque of Geoffrey Plantagenet, in which there were two entirely different versions of the colour. Which was the more correct rendering of the original it was of course impossible to say, but it was not difficult to decide which one hoped was the real colouring. So, too, of a panel from Ranworth Church. Mr. Rutherford had one version, and two of the Pugin competitors had each his own, and they all three differed from each other materially. It might perhaps be well for students, when engaged upon such work by themselves, to bear in mind that some other student may come along, and eventually exhibit the same subject on the same wall at the same time as the first comer.

We now come to the three competitions which involve design as well as draughtsmanship, and of these the first is that for the Soane Medallion. Now, as there were twenty-two designs submitted for this, twenty-six for the Tite Certificate, and eighteen for the Grissell Medal, comprising a total of nearly 300 strainers, you will forgive me if I am unable to exhibit a very profound knowledge of the contents of each strainer. You will, perhaps, even go further, and forgive me if, of the sixty-six designs submitted, I do not mention all. Indeed, it was impossible to master the main points of every design, let alone the minutiæ; and if there was any particularly pet piece of design which I fail to mention, you must not conclude that it was not there, but that I failed to notice it.

This great increase in the number of designs submitted is very gratifying; we may conclude that it indicates among students an increasing interest in their work. Whether it also

implies an increasing slackness of work in the respective offices to which they are attached I do not know! We may also say that with the increase of numbers the number of fairly good designs has proportionately increased. It is not merely the fringe that is longer, but the garment itself. At the same time, so far as the Soane is concerned, the increase has not produced the master-hand; and this competition must be pronounced disappointing on the whole. It is no secret that the reason which led the Council to withhold the Medal was the absence of a really good plan; and it is of the utmost importance to impress upon young designers the vital necessity of a good plan. There was more than one design in which the plan was sacrificed for the preconceived necessities of the front façade. As a matter of fact neither plan nor elevation should be preconceived; they should grow up together. It is quite as much from the influence of modern life upon the arrangement of our buildings as from the introduction of new materials that we may look for the characteristics of a latter-day style. It should be borne in mind that the money prize accompanying the Soane Medallion would represent a very fair premium even in a competition for an actual building; it is therefore worth taking as much pains for as if the Soane building were actually to be erected; and to perfect the designs of an important building actually to be erected, no pains are excessive.

But there is about the Soane competition an absence of enduring responsibility which surely ought to stimulate the imagination and prompt young men possessed of all the freshness and daring of youth to embody some of the lofty ideals which they must have conceived. Do we find much daring originality among the twenty-two designs submitted this year? I can hardly say we do. It is true that out of that number there are seventeen or eighteen which, so far as their external appearance is concerned, might be built without materially decreasing the sum of human happiness. But is there one which could be regarded, even by the most enthusiastic, as epoch-making? However, we cannot reasonably expect a new epoch to be started every year, and although, from this particular point of view, my remarks may have been disparaging, yet, if we apply a more ordinary standard, there is something to gratify us in nearly all the designs. My own feeling is that the most poetic in conception is the design with the motto "Ars," by Mr. M. J. Dawson; but "Hiawatha" (Mr. H. M. Cautley) has a simple and dignified façade; and "Ionic" (Mr. J. B. Fulton) sends, as might be expected, an extremely fine set of drawings. The elevation of Mr. Fulton's front façade I thought the most attractive of the whole series, but the perspective brings out one or two weak features, particularly the long segmental pediments at either end, which spring from solid abutments, but which are themselves too thin, being perhaps twelve or fifteen feet long by seven or eight inches thick. I know that that particular feature is fashionable now, but even that fact fails to recommend it.

As far as mere draughtsmanship goes, the competitors may be congratulated; for out of the twenty-two sets there are very few which would have to be excluded on this account, and quite half of them are as good as anyone could wish. They are in varying styles: two, which happened to be placed together, illustrate extreme examples. "Elsa" sends delicate pencil drawings, with all the detail very nicely put in; while his neighbour "Thor," like his somewhat boisterous namesake, has a heavy and determined hand, expressing itself in lines of amazing thickness. Nevertheless, there seemed to me to be a considerable amount of originality about the general disposition and some of the detail of "Thor's" elevation, and it had at least the distinction of not conforming to that particular rendering of late classic which is so much in vogue at present. In many of the sets there were various little bits of happy design, such as must have given pleasure in the producing, and will continue to give pleasure in the contemplating; and although no one succeeded in carrying off the Medal, yet the mere fact of

having attacked the problem, and endeavoured to solve it, will bring a certain amount of reward with it to all who really set their minds upon the task.

Turning now to the Tite Certificate we find a subject requiring less elaborate preparation than the Soane, for an Entrance Gateway to a Public Park has less complicated requirements than a Club. Either this fact or something else has attracted a large number of aspirants, and the result has been the production of a considerable number of passable designs and a few very good ones. The proportion, however, of those which, if erected, would give satisfaction, or, at any rate, fail to inspire regret, is not so large as in the case of the Soane; for here I can only conscientiously admit fourteen out of the twenty-six. The notions of what was intended by an Entrance Gateway to a Public Park appear to vary considerably among the competitors, as do the ideas of what the Tite Prize was founded for. It was founded for the study of Italian architecture, and how that can be reconciled with a design which consists, like "Le Nord's," of a marvellous mixture of French Renaissance, Dutch gables, Genoese ornament, English eighteenth-century windows, and telegraph wires in the sky, it is not easy to see. As to the accommodation to be provided, some competitors were content with an archway only, others included a porter's lodge, and one had an extensive frontage of such attraction that two steamboat piers were provided for the traffic it was likely to occasion. Nevertheless, although the design was rather too vast, its detail was to the point; and I, for one, am not going to quarrel with "The Bard" for exercising his imagination. The awards made by the Council meet the merits of the case, for "Corona's" design is dignified and interesting, and shown in a well-drawn elevation and perspective. "St. George" is also simple and fairly dignified, but it has the appearance rather of a subsidiary entrance to an important park than its chief gateway. The drawings are well executed, and include some capital metal-work in the gates; but they are not altogether free from what I cannot help considering the rather widespread vice of affectation. It is not so rampant here as in some of the other sets in this competition and the Soane, but I think I detect it in the balloon-like drapery of the statuary and the hard, marble-like clouds. The third premiated design, by "Marble Arch," is also simple, dignified, and well drawn.

I must take the opportunity afforded by these remarks on students' drawings to protest against the affectation already mentioned as being prevalent among certain draughtsmen. It affects the accessories chiefly: skies are made to look like masses of telegraph wires, or are divided into parallel strips of dark cloud divided by thin regular lines of sky; figures are introduced hard and badly drawn, imitating the unpleasant style of Aubrey Beardsley. Sometimes the building itself suffers: coarse lines obliterate all delicate detail—and it should be borne in mind that very often "thick lines hide thin designs"—or the elevation and perspectives are put in with quavering, hand-drawn lines. These are only some of the forms which affectation takes—and occasionally with the hope of attracting attention which would never be bestowed upon the design itself. All such devices ought to be eschewed by a broad-minded student.

But let no one be discouraged by finding that he is not so expert a draughtsman as his neighbour. Drawing and designing are by no means interchangeable terms, and a study of the lists of past prize-winners may not only gratify the prize-winners of to-day, but go far towards comforting unsuccessful competitors with the thought that though their names do not appear on any of those lists, they may, nevertheless, be ultimately written in some corner of the scroll of Fame.

But there still remains the Grissell Medal, for which eighteen designs were submitted.

The subject is a simple one—a Timber Footbridge across a Stream—and it has brought forth from their modest retirement several designers of unambitious aims. Ambition should be made of sterner stuff than they appear to offer. But there are several designs which appropriately meet the case, and give us clear, simple, constructional, and yet eye-able results. As I am just now playing the part of a critic, I will venture to do that which I should otherwise refrain from doing, and that is to say that I hardly agree with the Council's award in this case. Not that the successful design is not pleasing—it is, perhaps, the most monumental of all. But the Grissell Medal is primarily offered for problems in construction: the problem here is a Timber Bridge; and I venture to think that the covering of "Pons Asinorum's" bridge is treated in a manner more suitable to stone than to timber; it is, indeed, strictly speaking, mere surplusage. The bridge itself is constructionally designed, but so are many others, and one or two of them have coverings which, in my opinion, are more constructionally designed than that of the prize-winner.

The ideas about this bridge vary as much as those concerning the Club and the Gateway. Some competitors are content to cross the stream in the simplest and cheapest way possible, in such a manner as would endear itself to the heart of an economical railway director; others prefer to lounge over the water under cover of a roof. Most of them cross at the level of the ground on either side, but one provides for somewhat lofty traffic on the stream, and makes his foot-passengers climb a staircase at each end. One competitor, forgetful of the main object of the work, elaborates the detail of his stone piers too much. Taking the whole set of designs, there is hardly so large a proportion of success as in the other two competitions. This is perhaps hardly to be wondered at, because the problem involved in the Grissell competition is one of the most difficult which architects have to solve, namely, to make construction itself beautiful.

Gentlemen, I have said my say. I am afraid you will not find your doubts and difficulties much lessened by my remarks and criticisms. I could wish that the individual allusions had been more numerous, but as a matter of fact the designs themselves were too numerous to admit of it. No one need take umbrage at what I have said, for I regard these efforts on your part with too much respect to permit the use of flippant criticism. My desire has been to raise rather than lower the standard of endeavour, and if I may slightly paraphrase Brutus's words, I would say, "Who is here so vile that will not love his Art? If any, speak, for him have I offended."

9, CONDUIT STREET, LONDON, W., *9th March* 1901.

CHRONICLE.

Addresses to Students and Presentation of Prizes.

The annual function of the Presentation of Prizes in the gift of the Royal Institute took place at the hands of the President on Monday, the 25th ult. The visitors present included several ladies.

On the screens were exhibited drawings representing the results of the tours of recent Prizemen. These comprised studies of colour decoration in Italy, Greece, and Spain, by Mr. John Stewart, *Owen-Jones Student* 1899, together with the Student's original design in coloured decoration of one of the aisle bays of the nave of St. Paul's; drawings and sketches of notable buildings in Norfolk, Lincolnshire, Northamptonshire, and Warwickshire, by Mr. James McLachlan, *Pugin Student* 1900; and the work done by Mr. Percy Erskine Nobbs during his tour in Italy as *Tite Prizeman* 1900.

The proceedings opened with the President's Annual Address to Students, which was followed by Mr. Gotch's Review of the Works submitted in the various competitions. The President, unhappily, was suffering from a severe cold and loss of voice, and at his request the Address was read by the Secretary.

After the distribution of the Prizes, Mr. John Slater, in proposing a vote of thanks to the President and to Mr. Gotch for their addresses that evening, observed that those of Mr. Emerson's friends who knew him before he accepted the Presidential Chair had looked forward with pleasant anticipations to his tenure of it, and it was no mere *façon de parler* to say that their most sanguine expectations had been more than realised. It was no easy matter to compose, for two or three successive years, Addresses to the General Body and to the Students; yet everyone who had heard or read those Addresses must agree that they only increased in adaptability and interest. With regard to the Address delivered that evening, it was not too much to say that every person present, whether young or old, would feel stimulated by it, and would get good and help from it. With regard to Mr. Gotch's review of the Students' drawings, those who remembered Mr. Gotch's Presidency of the Architectural Association always looked forward to hearing him again in his *ex cathedrâ* utterances. The charming play of humour combined with critical acumen which characterised his Addresses and Papers was an intellectual treat, and gratifying to the most fastidious. Mr. Aston Webb, A.R.A., in seconding the vote of thanks, said he always looked upon this, the Students' night, as one of the most delightful meetings of the year, when matured experience met youthful aspiration and exchanged thoughts and ideas.

The vote of thanks was passed by acclamation and briefly responded to by the President.

Prizes and Studentships 1901–1902.

The pamphlet containing full particulars of the subjects set for the Prizes and Studentships 1901–1902 will be issued to members with the next number of the JOURNAL. The prizes and subjects are briefly as follows:—

THE ESSAY MEDAL AND TWENTY-FIVE GUINEAS, open to British subjects under the age of forty.—*Subject:* Essay on the Employment of the Order in Renaissance and Modern Architecture.

THE MEASURED DRAWINGS MEDAL AND TEN GUINEAS, open to British subjects under the age of thirty.—Awarded for the best set of measured drawings of any important building—Classical or Mediæval—in the United Kingdom or abroad.

THE SOANE MEDALLION AND ONE HUNDRED POUNDS, open to British subjects under the age of thirty.—*Subject:* Design for a Swimming Bath for Men.

THE PUGIN STUDENTSHIP: SILVER MEDAL AND FORTY POUNDS, open to members of the architectural profession (of all countries) between the ages of eighteen and twenty-five.—Awarded for the best selection of drawings and testimonials.

THE GODWIN BURSARY: SILVER MEDAL AND FORTY POUNDS, open to members of the architectural profession without limitation of age.—Awarded for the best selection of practical working drawings, or other evidence of special practical knowledge, and testimonials.

THE OWEN JONES STUDENTSHIP: CERTIFICATE AND ONE HUNDRED POUNDS, open to members of the architectural profession under the age of thirty-five.—Competitors must submit testimonials, with drawings exhibiting their acquaintance with colour decoration and with the leading subjects treated of in Owen Jones's *Grammar of Ornament*.

THE TITE PRIZE: CERTIFICATE AND THIRTY POUNDS, open to members of the architectural profession under the age of thirty.—*Subject:* Design for a Royal Memorial Chapel in the Italian Style.

THE GRISSELL GOLD MEDAL AND TEN GUINEAS, open to British subjects who have not been in practice more than ten years.—*Subject:* Design

for a Roof, in Iron, Concrete, and Glass, of a Picture Gallery.

THE ASHPITEL PRIZE: BOOKS VALUE TEN POUNDS.—Awarded to the student who distinguishes himself most highly in the Institute Final Examinations 1901.

THE ARTHUR CATES PRIZE: BOOKS VALUE TEN GUINEAS.—Presented by Mr. Arthur Cates at each Final Examination to the student (passing the examination) who submits the best set of Testimonies of Study together with certain additional drawings.

Copies of the pamphlet may be obtained at the Institute, price threepence each.

Building By-laws in non-Metropolitan Districts.

The Council having again brought before the Local Government Board the question of the Administration of Building By-laws in non-Metropolitan districts, the Parliamentary Secretary of the Local Government Board, Mr. Grant Lawson, has consented to receive a deputation from the Institute on Tuesday the 12th inst. The deputation will urge the views laid before Mr. T. W. Russell when they were received by him in October 1899 (*vide* JOURNAL, Vol. VII. p. 18).

As regards the Model By-laws, Mr. Long, President of the Local Government Board, replying to a correspondent, states that "he is deeply impressed with the vast importance of throwing no unnecessary impediment in the way of those local authorities who are endeavouring to deal with the question of housing of the working-classes, and he is, therefore, at the present time engaged in very careful consideration of the By-laws of the Board in order to ascertain whether alteration in any direction appears desirable, and if so whether such alteration could be made without any unwise relaxation of those standards which are considered essential for the public welfare."

Day Classes at the Architectural Association.

The Architectural Association has recently published its proposals for a new scheme for day courses of instruction. The establishment of day as well as evening classes, as part of the Association's educational scheme, was advocated by a Committee of the Association many years ago, when reporting upon the need for a more systematic training of young men entering the profession. The Committee stated that a strong feeling existed, especially among the leading members of the profession, that architects should allow their pupils additional facilities for study during office hours; and that if day classes were established attendance at them would soon be accepted by the profession as part of the ordinary work of pupils.

Early this Session a Committee was appointed to consider and report upon the matter. The Committee consisted of Messrs. Cole A. Adams, F. T. Baggallay, R. S. Balfour, G. B. Carvill, Arthur Cates, B. F. Fletcher, H. L. Florence, F. T. W. Goldsmith, H. T. Hare, F. G. F. Hooper, P. J. Marvin, E. W. Mountford, Beresford Pite, W. A. Pite, H. W. Pratt, G. H. Fellowes Prynne, E. Howley Sim, H. D. Searles-Wood, W. Howard Seth-Smith, John Slater, Leonard Stokes, and Aston Webb, A.R.A. As a result of their deliberations a comprehensive scheme has been drawn up, and has received the approval of the A. A. General Committee. The proposals are as follows:—

1. That the Studio be opened during the day, and that day classes be established forthwith. The work in these classes and in the studio to be of a preparatory and supplementary nature suitable for those who have entered or are about to enter architects' offices as pupils.

2. That this branch of the work of the Architectural Association be known as the Day School, while the present classes be called the Evening School.

3. That the first course of studies be arranged to cover one year, but students to be afforded the opportunity of taking a second year in the Studio when they might also attend some of the Evening Classes.

4. That each year be divided into three terms, namely, Autumn, Spring, and Summer, consisting as nearly as may be of 13 weeks each.

5. That the work in the Studio be supplemented by a certain number of lectures on History and Construction, so that the students may better understand their work.

6. That a Master of the Studio be appointed at a salary to be fixed by the Committee, who shall deliver lectures on the History of Architecture and Elementary Building Construction. The Master to nominate an Assistant to help him in the Studio, such Assistant, if approved, to be remunerated as may be deemed expedient by the Committee.

7. That the Studio be open from 9.30 a.m. to 5 p.m. (1 p.m. on Saturdays), and that the Assistant Master be in attendance during these hours. The Master himself, however, would attend at stated times to instruct the students and deliver his lectures.

8. That the fee for the full course be 12 guineas per term, or 35 guineas per annum, but students taking only the lectures to pay a fee of 2 guineas per term for each course, or 5 guineas per annum. Students wishing to join the Day School must submit a letter of recommendation.

9. That after payment of the fees for the first year's course students shall be eligible for election as Ordinary Members of the Association without paying the usual entrance fee.

10. That students should be encouraged to cultivate a thorough knowledge of the French and German languages (if they have not already

acquired same), as these languages are particularly useful for purposes of study and when travelling abroad.

11. That the Studio Library be augmented as may be found necessary, and be available at all times when the Schools are open.

12. That the management of the School be under the direction of the Committee of the Architectural Association, assisted by an Advisory Board of eminent architects and other gentlemen.

13. That the following subjects be included in the curriculum :—

First Year's Course.

(*a*) The use of instruments and scales.
(*b*) Freehand drawing.
(*c*) The five Orders of Classic Architecture.
(*d*) The elements of the various Styles of Architecture.
(*e*) The principles of Mechanics.
(*f*) Elementary Construction.
(*g*) Sketching and Measuring details and portions of existing buildings.
(*h*) Thirty-six lectures on the History of Architecture (illustrated by visits to buildings and museums).
(*i*) Thirty-six lectures on Elementary Construction and Materials (illustrated by visits to workshops and buildings in progress).

Each student will be expected to take up a course of reading under the direction of the Studio Master.

Second Year's Course.

(*a*) Continuation when necessary of the subjects forming the first year's course.
(*b*) Perspective and Sciography.
(*c*) Descriptive and Applied Geometry and Graphic Statics.
(*d*) Principles of Architectural Design.

Each student will be expected to take up a course of reading under the direction of the Studio Master.

N.B.—Students taking a second year in the Studio should attend such lectures or classes, day or evening, as the Master may advise.

The Master of the Studio will direct students as to their vacation studies.

Touching the question of finances, Mr. W. H. Seth-Smith, *President A.A.*, in an article on the new scheme in the current *Architectural Association Notes*, says :—"The only chance of loss is through the salaries of the teaching staff, and to insure this risk the aid of a few gentlemen who have always liberally supported the A.A. work has been enlisted as guarantors. Messrs. Aston Webb, Arthur Cates, Florence, and Waterhouse and Son subscribe £100 each, while Messrs. Baggallay, Hooper, Fellowes Prynne, John Slater, Lewis Solomon, Leonard Stokes, and David Seth-Smith, with one other, make up the necessary £500. It is improbable that any part of our guarantee fund will be called up, as the Committee's carefully framed estimates of expenditure and revenue show a small profit on the working of the first two years on the basis of only twelve full-time students. If they can get twenty two-year-course students at Liverpool, we may surely expect as many in London."

The number of students attending the A.A. evening classes is roughly given as two hundred.

Architects' Benevolent Society.

The Annual General Meeting of the Architects' Benevolent Society will be held at the Royal Institute on Wednesday the 13th inst. Mr. William Emerson, the President of the Society, will take the Chair at five o'clock. The Meeting will be required to adopt the Annual Report of the Council, to receive the statement of accounts, and to elect the President, Council, and Auditors for the ensuing year of office. It will also be necessary to elect Trustees in the place of the late Mr. Charles Barry and Mr. Henry Currey. It is hoped that there will be a good attendance. The names and contributions of new members will be announced at the meeting.

Obituary.—News has just been received by telegram of the death of Professore Giuseppe Poggi, of Florence, Knight of the Civil Order of Savoy, the very old and valued Hon. Corr. Member of the Institute.

REVIEWS.

MODERN HOUSE CONSTRUCTION.

Principles and Practice of Modern House Construction. Edited by G. Lister Sutcliffe. 2 vols. in 6 divisions. 4o. 1898–1900. Price 8s. each division. [Blackie & Son, Ltd., London, Glasgow, Edinburgh, and Dublin.]

"All that concerns the design and construction of houses in relation to the health and comfort of their inmates" is stated in the short prefatory note to this voluminous work as forming its purport; in itself an excellent one, and on the whole faithfully carried out. It is questionable, however, whether two large quarto volumes of over 500 pages each were necessary to such an end, and, as a matter of fact, owing to the complexity with which some of the sections are dealt with, and the number of writers engaged, a certain degree of overlapping and reduplication is to be found, and even divergence of view on the part of those dealing with the same subject. As an example, in Section I., devoted to Plan, by Professor Kerr, we find a single room illustrated in fig. 4 as a bad example, "very objectionable" in its arrangement

of door, windows and fireplaces as it is stated to be, and yet it is reproduced in all essential particulars in the library shown in a complete set of plans of a "model" house by Mr. G. Lister Sutcliffe, the editor, in the plates which form the frontispiece to the next section, that on Construction. In extenuation of the latter it must be said that we all know how much easier it is to plan a model room as an isolated diagram than to combine a large number of model rooms in a model house, with all the accompanying limitations arising from questions of construction, lighting, &c. In Section I. Professor Kerr is still Professor Kerr: notwithstanding many publications dealing with the art of planning issued since the "English Gentleman's House" appeared, this portion of the work can best be described as a useful summary of the practical sections of the work in question. Comprehensive indeed is Section II., under the heading "Construction," written by the editor, although it may be noted in passing as remarkable that in a work issued conjointly in Glasgow and London, and under the direction of a Scottish firm of publishers, practically no attempt is made to deal with the practice in this and other matters north of the Border. Roof slates, it is stated, should be laid on boarding, "when the money can be spared"; battening the inside face of external walls is barely referred to, yet the absence of both is illegal under the terms of most of the Building Acts in force in Scotland. Again, "Rough-casting is a covering now seldom used for buildings as a whole, except in the case of cottages and farm-buildings," is an entirely misleading statement with reference to Scottish practice, in which, architecturally, this method of finishing outside walls is sanctioned by tradition from early times, and practically is found of the greatest value as a protection from the excessive dampness of the climate in many parts of the country. Not that it would so be found were the specification given by Mr. Sutcliffe adopted of "throwing a very thin paste of hot lime, coarse sand, and grit or fine gravel upon a wet plastered surface." After all, such minor matters apart, the descriptions of the various principles and processes involved in sound and sanitary building, from the foundations and the soil under them to the ridges and chimney-cans, are, generally speaking, both clear and trustworthy. Drains, as might be expected in such a book, bulk very largely indeed, this subject, with its concomitant one of water-supply, occupying no less than seven sections, entitled, respectively, Water-supply, Domestic Water-supply, Household Filters, Sanitary Plumbing, Sanitary Fittings, Drainage, and Sewage Disposal. The six authorities who deal with these various sides of the same subject (Mr. Henry Clay being responsible for two sections) supply some 400 pages of printed matter and illustrations between them. "In the multitude of counsellors there is wisdom," even although, as King Solomon may have discovered, a certain amount of overlapping takes place. Certainly no information desired by the sanitarian seems to have been omitted, yet it would surely be possible for the architect or even the amateur house-builder to lay down (if necessary) a satisfactory water-supply, and to construct his drains, outside and inside, on practical and scientific lines without having read *all* that is here provided for his benefit.

In Section XI., dealing with Warming, it is somewhat disappointing to note the want of insistence, for a thoroughly healthy house, on the necessity of a system of heating *in addition* to the open fires, which no one would wish to see done away with. The argument of central heating *versus* open fires is an unfortunate but too common one with both the expert and the general public. What is wanted for the average house is a simple system of heating, unobjectionable in appearance, not too costly and not too scientific, as an auxiliary to open fires, so that the whole temperature of the house may be kept equable, or fairly so, while at the same time not excluding free recourse to the open window for ventilation. The simple warm-air installations fixed by Grundy and Constantine, among other makers in this country, supply this want admirably for houses of comparatively small area; while for larger mansions there is the "indirect" system, in which heat is supplied by stacks of hot-water radiators placed in the basement. Yet the former are not even referred to, the latter barely glanced at. Instead, the writer gives detailed disquisitions on boilers, &c., on a complete installation of radiators fixed throughout a house (a system which no one with any regard to appearances would admit), and one or two examples of foreign origin and extremely scientific nature. Mr. Wm. Henman, who follows with the section devoted to Ventilation, deals again with the subject of warming along with his own, the two being, as he truly says, interdependent, and sets forth clearly and simply the principles of and the many problems surrounding these operations in relation to the house.

The descriptions of Lighting—by candles, oil, and gas—and that of gas-producing apparatus, which occupy the first half of Section XIII., and the whole of XIV. and XV., require no special comment other than that they supply us with all the important data requisite in each case. The chapter on Electric Lighting is again too exclusively devoted to a scientific description of apparatus, while useful information regarding points, simple maybe, but important in such a book as this, is withheld. "The first point," the writer says, "to be considered is the number of lamps which will be required"; but, having said so, he does not consider it, giving none of the usual rules for proportioning the

number of lights to the area in the various rooms. "Wall-sockets are often required in the drawing-room," it is stated; why there alone it would be hard to determine, but nothing is said as to the arrangement or placing of the lights in this or the other rooms, and that most delightful method of lighting—when expense has not to be considered—by reflection from cove or ceiling, is not even referred to.

"The Sanitary Aspect of Decoration and Furniture," Section XVI., considering that it is written by an M.D. (Edward T. Willoughby), is not so sweepingly destructive as might have been expected, and all lovers of refinement and dignity in our dwellings will agree with him in his condemnation of the general overcrowding of rooms with "the trivial and the useless." It remains true, however, that the "sanitary aspect" is not that which will be considered of first importance by most people when selecting furniture.

If the householder, architect, and builder have read and acted up to all that has so far been dealt with in these volumes, they need little fear a visit from the sanitary inspector; yet, in case human frailty should have proved too strong, the various possible failings are all dealt with again from that gentleman's point of view in Section XVI. After the inspection come the remedies, which have also a section to themselves, in which the specifics for damp walls, smoky chimneys, and —again and especially—defective drains, are set forth by the editor.

Climate and situation, although already treated by Professor Kerr, have still a section devoted to them. Supplementary chapters dealing respectively with stables and cow-houses and sanitary law, two appendices concerning building-stones and recent inventions, and a comprehensive index, bring to a close this—generally speaking—exhaustive (and for the reviewer, exhausting) work.

The diagrams and illustrations, it should be added, are copious and informative: it must be supposed, however, from the extremely mediocre style of architecture shown in most of the plates where buildings or parts thereof figure, that the editor has laid too closely to heart the rather one-sided aphorism of Bacon with which the prefatory note opens: "Houses are built to live in, not to look on."

Glasgow. ALEXANDER N. PATERSON, M.A.

OLD COUNTRY COTTAGES.

Old Cottages and Farm Houses in Kent and Sussex, Illustrated in 100 *Plates printed in collotype from a Special Series of Photographs taken by W. Galsworthy Davie and E. Guy Dawber. With some descriptive notes and sketches by E. Guy Dawber. Large* 8*vo. Lond.* 1900. *Price* 1*l.* 1*s. net. [B. T. Batsford,* 94, *High Holborn.*]

In this book Mr. Batsford has published a charming volume, a luxury in the way of architectural literature, exceedingly well suited for a gift-book, admirably bound and in excellent taste, the type very clear, the margins wide, and the illustrations a series of finely printed photographic reproductions of ancient buildings. It is satisfactory to find that a further volume of like character is in contemplation.

Mr. Guy Dawber contributes some interesting descriptive notes and sketches, which show a considerable knowledge of the subject, and which put the gist of the matter in a very readable form.

As to the principal contents of the volume, a word of appreciation and praise is due to Mr. Davie for the exceedingly beautiful photographs. They are both studies and pictures; not only has Mr. Davie chosen his point of view in order to show as much of the buildings photographed as possible, but also he has apparently most carefully considered the grouping, and has produced photographs which are works of art.

At the commencement of his descriptive notes Mr. Dawber points out that it is in these humble buildings we must look for the most truly native English art. This is undoubtedly so; we expect to find less trace of outside influence, and simple means employed to meet simple wants.

Turning over the photographs we see what an excellent thing this humble building craft was; with what apparently enviable ease its followers produced the beautiful. It is true that these old buildings have the advantage of age, but that has only added a certain charming irregularity and richness of colour. Grouping, proportion, outline, mass, the shape of a chimney, bay or roof, the overhang of a gable—and all those things that go to make the architecture of the building—are not the result of age but of thought; and, to an architect, it is in such points, as well as in robust and characteristic detail and the right employment of material, that the charm of these houses lies.

But further, it is very necessary to point out—because the book does not lay the stress upon it which is desirable—how very much these houses assume their fascinating characteristics from their plan; and the plan again from custom, materials used, and many other considerations. Mr. Dawber devotes a lengthy space to the all-important subject of plan; but he does not give a single complete plan in illustration of the points raised. The old houses illustrated must contain many clever plans, and these cannot fail to produce their effect throughout the building. As a plan is the very alphabet of a structure, the book would have been much more valuable if, say, only half-a-dozen typical plans had been illustrated.

It is a curious fact that, although in old houses the rooms may not by measure be larger than those of an ordinary modern house, yet they often appear more roomy, and can contain more furniture with comfort. The cause of this lies in good proportion—the rooms not being mere cubical

boxes, but wide apartments; in the plans themselves being good; the houses well and effectively lit, without too much or too little window; and the various windows, fireplaces, and doors being well placed with regard to one another. It is in attention to points such as these that the comfort of a house depends, more than on a beautiful exterior, and one wishes that Mr. Dawber could have let us into the secret charms of some of these delightful houses.

Among so many beautiful things it is difficult to pick out those which are particularly charming. All who can should carefully look through the whole volume, bearing in mind that the most profitable subjects for practical purposes are not the half-timbered houses, but those with weather-boarded, tile-hung, or plaster fronts, or built entirely of stone and brickwork. In England half-timber work, as the everyday method of building, is past, having died out with the fine old timbers which were necessary for its production. At the same time there have developed great changes in craftsmanship, rendering it impossible to produce the effect of old work while not following the method or using the means to do so. But although this is so, all who are interested in bygone days and beautiful objects must be thankful to the authors and to the publisher for bringing before us, in such charming form, this tribute to the artistic value and beauty of one phase in the history of our native building craft.

Hitchin, Herts. GEOFFRY LUCAS.

NOTES, QUERIES, AND REPLIES.

Collaboration of the Architect, the Painter, and the Sculptor.

From CLEMENT HEATON, Neuchâtel, Suisse—

The Report now published of the proceedings of the General Congress of Architects in London renews the actuality of the subjects then discussed. The collaboration of the architect, the painter, and the sculptor is one which suggests many thoughts, and the writer offers some contribution to the discussion, based on a practical experience under widely differing conditions. When similar results are observed in circumstances which preclude them arising from local causes, it may be supposed that one is in view of a general law worth noticing; and in the execution of architectural colour decoration in England, France, and Switzerland, in glass, mosaics, enamels, and painting, such a similarity has been observed.

It is with great respect one must think of the heavy and delicate task a modern architect is called upon to undertake. He must possess such an extensive range of knowledge and be equipped with such skill in work and business, one marvels the human brain can achieve so much. It is also a general experience to find relations with architects extremely agreeable, and it is with a sympathetic spirit of offering help towards the attainment of the common aim of beauty that the difficulties which arise in working are discussed.

A craftsman realises how impossible it would be to deal with the many problems of architecture without the necessary training, and he realises also how impossible it is for anyone to judge of the details which craftsmen have to deal with without their training. It follows that their co-operation must ever lie at the basis of all architectural decoration; and, if so, the gist of the whole question is, what are the principles which should preside over this co-operation?

The architect starts out with an idea of the building as a whole, and necessarily every part is looked at from this point of view; whereas the craftsman comes to the part as his primary occupation, and his view of the whole stands related as a background to this part. The two minds meet then at a point which is approached from different sides, and this difference of standpoint governs the working of each all through.

The craftsman (inclusive of painter and sculptor) has nothing to do with the statics and other practical elements of the building. He comes fresh to the work with nothing to bother him, and it is constant experience that the sight of empty spaces, such as a bare brick wall, energises the mind, calls old memories into review, and elicits a number of images of what could possibly be done with such a canvas. This state of mental excitement caused by a fresh impact cannot be the state of mind of an architect, whose wall is already the realisation of ideas existing long before.

The building is, then, to the craftsman an occasion inviting an expression of energy, and the mind is stimulated to creation. The human spirit is there, ready to impress its mark on the material building made for men: and as we are impressed with the mentality of workers long passed away in old buildings, so will this impression of the human spirit affect future generations. This is surely not a little matter, and though it be true that mentality is impressed on every part of a building, it is true also that this mentality has greater scope in the details of it.

Here, then, are two minds in different states reacting on each other: how are they to secure the best result from their working? The reply can only be, when each acts strongly and freely within the limits which should govern each; and we must call on reason and experience to find what these limits are.

It may help us to see what they are if we notice cases which ought not to have been—what happens when the action of one mind hinders the working of the other.

It is of course very natural, when the whole building has grown up in the mind, to go on and decide for every part what should be done. And

in a certain way this is right; in another way, it is wrong. It cannot be possible, for instance, for a mind already burdened with so much, to decide on issues which demand a knowledge of technique in crafts—of the laws of colour, for instance; and yet this is sometimes done. Questions a craftsman will decide only after much thought, knowing the difficulties of the case, may be decided abruptly by an architect, simply because he sees no difficulties at all, and because to him the whole thing is but a detail. This is a constant cause of failure, and again and again work has been spoilt because at the very outset a wrong start has been made. The limitations of the material have perhaps been ignored, its peculiar qualities not brought out, or some law of colour or effect of distance been disobeyed. Or again, it is sometimes the case that an architect starts off by wishing a particular treatment in past work to be followed as a condition—and the human mind is so constituted that it can by no effort of will suddenly take up a line of thought so suggested if it has not spontaneously laid hold of the ideal to be followed. It is evident that if when certain memories of things seen, suggesting new images, are in full possession of the imagination, other things never seen perhaps are insisted on, the working strength is diminished enormously by the damping of the first enthusiasm, with consequent loss to society. Not only so, but positively a wrong way of working may be insisted upon from insufficient acquaintance with the details of a subject: as, for instance, when an architect insisted on mosaic work being executed entirely in one size of tesseræ, faces and all, whereas at St. Mark's, Venice, it is seen that the tradition of work followed was to use small tesseræ for the faces and hands, and larger ones for the draperies and backgrounds.

These are examples of the way in which the architect may exceed the normal limitations, and render it impossible for a craftsman to work rightly. It is equally true that the craftsman may transgress in other ways, and make most painful mistakes, and spoil a building by work intrinsically good in drawing, colour, subjective idea, and individuality, but wrongly started.

The whole tendency of modern art, by the stress which is laid on paintings exhibited in galleries specially lighted and arranged for view under ideal conditions, and where no unity of effect is possible, is to cultivate a habit of mind which rebels against the limitation of architectural decoration. One has heard a painter crying out against the exigencies of Gothic architecture which afforded only spaces like a thistle leaf on which to design. Or else, in another case, one has said the architecture was there to act as a framing to his picture. And it is not necessary to allude to the fact of numerous works existing, made by fine painters, which are entire failures from a decorative point of view, not in one, but in every country. One need not take any other example than St. Mark's, Venice, to establish the fact. And decorators also, left alone, may go astray and get out of scale and keeping with the building.

In reality, then, things may go wrong from two ways, and it is difficult to say which is more harmful, work right in scale, &c., but wrong and dead in execution, or work full of life and power produced on wrong lines architecturally.

Architectural decoration is therefore a very delicate thing, and as it must be a matter of co-operation, what is required, and what is becoming seen to be required, is a basis of sympathetic discussion, reaction of mind on mind, in which the limits for each side can be brought into full view and a course of action be taken which will be suitable to each. If this is done, the craftsman will feel free, and the architect be at rest as to the result. And having started on right lines the difficulties inherent in each case can be met, with the certitude of reaching a right solution; and hope stimulates effort.

The whole thing can perhaps be summed up under the words *sympathy* and *life*. At least, so it used to be. The *maître de l'œuvre* was the centre, and all action was taken in sympathy with him, but in such freedom that any old work is full of life and spontaneity; and this redundant life, working in every part in sympathy with a common whole, is the true glory of architecture and the secret of its delight.

As we have named the later mosaics of St. Mark's, let us take the case of the mosaics at Ravenna. What could be better than the harmony which reigns between the general design and the design of the colour decoration? or between this same design and the technique of the work? or between the technique and the colour? It is all in tune, and the pieces added in recent years start out to view as a note out of tune. The beauty of this work is neither in the architecture alone, nor in the design, nor in the colour, nor in the technique (and we see mosaics, wrongly treated, may be horrible), but in the harmonious relationship of every part. To ensure success we must aim at this same union, and any true craftsman will welcome the criticisms of the architect when he is fully bent on reaching this result as the most helpful means to attain it.

It follows, then, that architectural decoration is a special craft, requiring special knowledge and experience, great delicacy of judgment, and a habit of working under limitations in co-operation. If this is not a lost art, it is an art which has been lost to view as such, for a specialist of this kind has found himself in a kind of no man's land, an artist unrecognised as such by the public.

To prosecute such a vocation the mind must be stored with knowledge complex and extensive.

Knowledge of drawing, design, colour, of one or more crafts, must be supplemented by a historical knowledge of architecture as far as its decorative elements are concerned. "Architectural holidays" and research in museums are as necessary as to an architect. Yet in all this the point of view is different.

If in this opening of a new century we can look forward to working on better lines, it will be by the cultivation of sympathetic co-operation by the interchange of thought, and the discussion of general principles should precede or accompany examination of special cases.

Degrees in Architecture at University College, Liverpool.

From Professor F. M. SIMPSON—

I have been asked to forward to the JOURNAL some particulars of the Degree Scheme in Architecture which was passed, in November of last year, by the Victoria University. Of the three Colleges of the University—Owens College, Manchester, University College, Liverpool, and the Yorkshire College, Leeds—the Liverpool College is the only one at present holding architectural classes.

The degree which will be conferred on students is Bachelor of Arts (Honours in Architecture). The accompanying Paper* gives particulars of the course of study, but a few words of explanation may be necessary.

The course is for three years. Candidates are required to pass the Preliminary Examination of the University in (1) English Language and English History, (2) Mathematics, (3) Latin, (4) Elementary Mechanics, (5) One of the following: Greek, French, German. It is intended that this shall be passed before the three years' course of architectural study is commenced, but it may be passed at the end of the first year. Candidates are further required to pass the Intermediate Examination of the ordinary B.A. degree in three subjects to be selected. This examination can be taken at the end of the first or of the second year, but when the scheme gets into thorough working order it is hoped that it will always be passed at the end of the former. When this is done the two last years can be devoted entirely to the study of architecture and allied subjects, as set out on the accompanying Paper.* The compulsory and optional subjects of the Final Examination are also stated there, as well as the *minimum* attendance necessary.

My reasons for bringing forward this scheme were briefly these :—

(*a*) The value to a man in after life of a good general education, especially in the liberal arts, is universally admitted.

(*b*) In Liverpool, and in the North of England generally, it is customary to remove boys from school at the age of sixteen or seventeen, when their training is incomplete and their capacity for acquiring knowledge still undeveloped.

(*c*) Since I started classes here I have always advised students to continue their liberal studies in the University Classes *before* taking the two years' architectural course, but without success. The advantages of doing so were not sufficiently obvious; the further pursuit of these studies led to nothing in particular, and the year to be spent on them was regarded as time wasted.

(*d*) Students who come straight from school have not, as a rule, *learnt how to learn*. The few students I have had who have previously taken their B.A. degree at Oxford or Cambridge have done their work in half the time that others take and twice as well; partly because they were older, but principally because they were trained.

(*e*) The ideal scheme, doubtless, is for students to take their B.A. degree first, and commence their architectural training afterwards. But this course is impossible with the majority. It means five years, at least, after leaving school before their preliminary training is finished; to be followed by a term of years in an architect's office before they are competent to practise.

(*f*) The three years' degree scheme, now started, will effect a saving of time without curtailing unduly either the liberal or the architectural subjects. The course will ensure that in the general subjects the required standard shall be sufficiently high, without being unnecessarily so, and that in the special architectural work all students shall have, in addition to a knowledge of

* The following is the Paper referred to :—

The Victoria University. Honours School of Architecture.—Regulations: Candidates are required to have passed the Preliminary Examination as prescribed for the Faculty of Medicine in the first paragraph of Regulation V. 2 (*Kalendar*, p. 89).

Candidates are required to have passed the Intermediate Examination for the Ordinary Degree of B.A. in the following subjects (see *Kalendar*, p. 80): (*a*) One of the following: Greek, Latin, French, German, Italian. (*b*) One of the following: Ancient History, Modern History, English Literature. (*c*) One of the following: Physics, Pure Mathematics, Applied Mathematics.

A. Subjects of Examination: (*a*) History of Ancient and Mediæval Architecture. (*b*) History of Modern Architecture. (*c*) Construction and Planning of Buildings, including sanitation. Graphic Statics. (*d*) Architectural Drawing.

And any two of the following: (*e*) Freehand Drawing. (*f*) Modelling. (*g*) Decorative Design. (*h*) Applied Mechanics. (*i*) Art and Theory of Painting. (*j*) Art and Theory of Sculpture.

B. Attendance. Candidates are requested to present certificates of having attended—1. The approved classes for the subjects presented in the Intermediate Examination. 2. Courses of instruction in Architecture and allied subjects averaging not less than five hours a week in the first year and fifteen hours a week in the second and third years. Such courses shall include all the subjects presented for examination. An attendance of not less than fifty hours in the Department of Engineering is required from all candidates.

drawing, building construction, &c., that acquaintance with the general principles of the architecture of the past which, nowadays, I hold to be absolutely essential.

(*g*) The scheme has this advantage also, that this study of the masterpieces of the past will form part of a liberal education, and be acquired *before* students commence their more intimate acquaintance with practical problems. It is important that from the first architectural students should obtain an insight into what architecture is and what it has been.

The decision of the Victoria University to grant a degree in Architecture marks a new departure in academic procedure in this country. It is a departure which I feel may be followed with advantage by other new universities which, founded with somewhat different aims from those which animate the older Universities of Oxford and Cambridge, have important work to do in associating the higher teaching in the arts and sciences with the more technical training which especially fits men for professional careers.

University College, Liverpool: 23 *Feb.* 1901.

LEGAL.

The Architect in Relation to the Building Owner and the Builder: Arbitrator or Agent?

CHAMBERS *v.* GOLDTHORPE.—RESTELL *v.* NYE.

The first of the above cases came before the Court of Appeal (the Master of the Rolls, Lord Justice Collins, and Lord Justice Romer), on the 26th and 27th February, on appeal by the defendant from the judgment of the Divisional Court (Mr. Justice Channell and Mr. Justice Bucknill) reversing the decision of the Judge of the Holmfirth County Court. The plaintiff, who was an architect, sued for fees. The defendant counterclaimed for negligence. The following report is from *The Times* of 28th February.

The plaintiff had been employed by the defendant, a building owner, to prepare plans for houses which he, the defendant, was about to have built, to superintend the work, and to measure it up when completed. The defendant entered into a contract with a contractor, whereby the latter was to build the houses. This contract was in the printed form approved and issued by the National Association of Master Builders of Great Britain. Clause 1 of the contract provided that, in the construction of the contract, the term "architect" was to mean the plaintiff, the architect for the time being employed by the defendant to superintend the erection and completion of the works. Clause 8 provided that "any authority given by the architect for any alteration or addition in or to the works is not to vitiate the contract, but all additions, omissions, or variations made in carrying out the works, for which a price may not have been previously agreed upon, are to be measured and valued, and certified for by the architect, and added to or deducted from the amount of the contract as the case may be, according to the schedule of prices annexed, or where the same may not apply at fair measure and value." By Clause 16 the contractor was to complete the whole of the works within five months after their commencement, unless the works were delayed from certain causes, for which due allowance was to be made by the architect, and then the contractor was to complete the works within such time as the architect should consider reasonable, and in case of default the contractor was to pay a certain sum per week by way of liquidated damages until the works were completed, provided that the architect certified in writing that the works could have been reasonably completed within the time appointed. By Clause 19, after providing for the architect giving interim certificates as the works progressed, when the works were completed, or possession of the buildings given up to the defendant, the contractor was to be entitled to receive one moiety of the amount remaining due, and the architect was to give his certificate accordingly, and the contractor was to receive the balance of all moneys payable under the contract within three months from the completion of the works or from the date of giving up possession, whichever first happened. By Clause 20, "a certificate of the architect, or an award of the referee hereinafter referred to, as the case may be, showing the final balance due or payable to the contractor is to be conclusive evidence of the works having been duly completed, and that the contractor is entitled to receive payment of the final balance. . . ." By Clause 22, "provided always that in case any question, dispute, or difference shall arise between the proprietor," that is, the defendant, "or the architect, on his behalf, and the contractor as to what additions, if any, ought in fairness to be made to the amount of the contract by reason of the works being delayed through no fault of the contractor, or by reason or on account of any directions or requisitions of the architect, involving increased cost to the contractor beyond the cost properly attending the carrying out the contract according to the true intent and meaning of the signed drawings and specification, or as to the works having been duly completed, or as to the construction of these presents, or as to any other matter or thing arising under or out of this contract, except as to matters left during the progress of the works to the sole decision or requisition of the architect under Clauses Nos. 2, 10, and 11, or in case the contractor shall be dissatisfied with any certificate of the architect under Clause No. 8, or under the proviso in Clause No. 16, or in case he shall withhold or not give any certificate to which the contractor may be entitled, then such question, dispute, or difference, or such certificate, or the value or matter which should be certified, as the case may be, is to be from time to time referred to the arbitration and final decision of an architect being a Fellow of the Royal Institute of British Architects, to be appointed at the request of either party by the President for the time being of such Institute, and the award of such referee is to be equivalent to a certificate of the architect, and the contractor is to be paid accordingly," such award or certificate may be made a rule of Court. After the houses were completed the plaintiff measured up the work done, and gave his final certificate. The plaintiff having sued the defendant in the County Court for the amount of his fees—namely, 4 per cent. upon £622 14*s.*, the total cost of the work—the defendant counterclaimed for negligence by reason of the plaintiff having incorrectly measured up certain of the work done, whereby the certificate was for a larger amount than it ought to have been. The County Court Judge gave judgment for the plaintiff on the claim and for the defendant on the counterclaim for damages to be assessed. The Divisional Court held that the architect was, under Clause 20 of the contract, placed in a judicial position between the building owner and the contractor with reference to giving his certificate, and, therefore, was not liable for negligence. They accordingly entered judgment for the plaintiff on the counterclaim. The defendant appealed.

Mr. Lowenthal appeared for the defendant, and Mr. Scott Fox, K.C., and Mr. R. W. Harper for the plaintiff.

At the close of the argument, the Master of the Rolls said that the Court would hear the case of *Restell* v. *Nye*, in which it was understood a similar point arose.

The case of *Restell* v. *Nye* came on as an appeal from the judgment of Mr. Justice Mathew on the trial of an action without a jury.* The action was brought by a building owner against an architect to recover damages for negligence.

The defendant was employed by the plaintiff as architect in connection with the building of a bungalow for the plaintiff in Sussex. The terms of the employment of the defendant were contained in certain letters which passed between the parties, from which it appeared that the defendant was to be paid by the plaintiff for "plans, specifications, and supervision of works" 5 per cent. upon the amount of the expenditure, travelling and out-of-pocket expenses to be charged extra. The defendant prepared a specification, and a tender submitted by a firm of builders at Brighton for the erection of the bungalow for £1,790 was accepted. A building contract was signed by the plaintiff, which provided that the price should be paid by instalments upon the defendant's certificates, and that his final certificate should be conclusive evidence that the builders were entitled to receive payment of the final balance. The work was completed, and the plaintiff paid the contract price together with the cost of certain extras on the defendant's certificates. The plaintiff alleged in this action that the defendant had omitted to check the builder's accounts with due skill and diligence, and had passed as extras works included in the contract, and had certified for sums improperly passed. The building contract was in substance the same as that in the previous case of *Chambers* v. *Goldthorpe*. The only clause in which there was any material variation was the arbitration clause, which was as follows:—"Provided always that in case of any question, dispute, or difference arising between the employer or the architect on his behalf and the contractors attending the carrying out of the contract according to the true intent and meaning of the signed plans and specifications, or as to the works having been duly completed, or as to the construction of these presents, or the said specifications, or as to any other matter or thing arising out of this contract or the execution of the works hereby contracted for (except as to matters hereinbefore left during the progress of the works to the sole decision of or requisition of the architect), then such question, dispute, or difference is to be from time to time referred to the arbitration and final decision of Mr. Samuel Denman, or, him failing, Mr. Hunt, and the said referee's charges and costs of and incidental to the reference shall be paid by such parties as the referee shall direct, and the said reference shall be considered a reference to arbitration within the meaning of the Arbitration Act, 1888, or any statutory modification thereof, and no proceedings whatsoever shall be taken by the contractors against the employer until the contractors shall have obtained and save upon the award of the said referee, whose appointment shall be irrevocable." Mr. Justice Mathew gave judgment for the defendant on the ground that he was in the position of an arbitrator, and that an action would not lie against him for negligence.

The plaintiff appealed.

Mr. Bray, K.C., and Mr. Morten appeared for the plaintiff; Mr. Horton Smith (Mr. Boxall with him) for the defendant.

The Court dismissed the appeals, Lord Justice Romer dissenting.

The Master of the Rolls said he would deal first with the case of *Chambers* v. *Goldthorpe*. The plaintiff, Chambers, an architect, sued the defendant, Goldthorpe, a building owner, for payment of fees. The building owner counterclaimed for damages for negligence on the part of the architect in bringing out his final certificate. The only question raised on the appeal was one which arose on the counter-claim, and was this—whether Chambers was placed in the position of an arbitrator, or whether he was merely in the position of a person acting as agent for the building owner. If he was an arbitrator, then the building owner could not sue him for negligence; he could only sue him for fraud or collusion; and there was no suggestion in this case of anything of that kind. When they looked at the building contract it was plain that under many of the clauses of the contract Chambers was only to act as agent for Goldthorpe. With regard to the matters dealt with in those clauses his duty was simply to look after the interests of Goldthorpe, and in respect of those matters no doubt he would be liable to an action of negligence. But when they came to Clause 20, the question arose, Did the architect still remain merely the agent of the building owner, or was he not an arbitrator? It seemed to him to be impossible to say with regard to Clause 20 that the architect's sole duty was to look after the interests of the building owner. The architect undertook the duty of bringing out a final certificate. With respect to that he owed a duty to the builder as well as to the building owner, his duty being to hold the balance fairly between the one and the other. It was argued that in this case there was no dispute, and that there could be no arbitration unless there was a dispute. In his opinion there might be an arbitration to settle what otherwise might be the matter of a dispute. His Lordship referred to the cases of *Clemence* v. *Clarke*, *Lloyd Brothers* v. *Milward*, and *Stevenson* v. *Watson* (4 C.P.D. 148), and pointed out, with reference to the last-mentioned case, that Chambers had not merely to make an arithmetical calculation, but to use professional knowledge and skill. He thought that the case of *Tharsis Sulphur Company* v. *Loftus* (L.R. 8 C.P. 1), which was the case of an average adjuster, had a strong bearing on the case before them. He came to the conclusion that Chambers was in the position of an arbitrator. With regard to *Rogers* v. *James*, he thought that case had nothing to do with this. There the architect was sued for not supervising the building, which was a matter in which it was not his duty to act in the interest of the builder, but rather to act adversely to the builder. He thought that the counter-claim could not be maintained, and that the appeal must be dismissed. For the same reasons he thought that the claim in the other case, *Restell* v. *Nye*, could not be maintained, and that the appeal in that case should also be dismissed.

Lord Justice Collins said he was of the same opinion. The question seemed to him to be the same in both cases—viz. whether the architect was in the position of a *quasi*-arbitrator. If he was, then the case against him in

* The case before Mr. Justice Mathew is reported in the JOURNAL R.I.B.A. Vol. VII. p. 118. His Lordship's decision in favour of the architect on another head of claim in this case does not seem to have been appealed against. By the terms of the architect's employment he was to be paid 5 per cent. upon the amount of the expenditure, for plans, specifications, and supervision of works, the building owner stating that this payment was to cover everything. The architect, by arrangement with the builders, but without the knowledge of his client, himself took out the quantities, and received for such work from the builders $2\frac{1}{2}$ per cent. on the contract price. The client sought to recover this sum, but the Judge decided that the agreement as to terms did not cover the cost of taking out the quantities, and non-suited the plaintiff. His Lordship added, however, that he did not think the defendant had acted as an honourable man in concealing from his client the arrangement he had made with the builders.

each instance must fail. The question depended on this, whether he was in such a position that he was bound to exercise his judgment between the two parties impartially. It was suggested that he was only the agent of the building owner, and owed no duty to the builder. But in his opinion, when the building contract was read, it was clear that he was in the position of a *quasi*-arbitrator. An architect who was bound to give a final certificate, which should be binding not only on his employer, but on the other party, could not be said to be free from duty to the other party; he was under a duty to exercise his judgment impartially between the two contracting parties. And where a person was bound to exercise judgment between others involving professional skill he was an arbitrator. He thought that the present cases were governed by *Pappa* v. *Rose*, *Tharsis Sulphur Company* v. *Loftus*, and *Stevenson* v. *Watson*, and that the architect in each case was in the position of a *quasi*-arbitrator, He therefore agreed that the appeals should be dismissed.

Lord Justice Romer said he regretted to differ from his learned brethren. He would state his views on what seemed to him to be a question of principle. In his opinion, if a person undertook for reward to value or estimate for another work about to be done for his principal by a third person, he did not, so far as his principal was concerned, become in the position of an arbitrator in regard to his valuation or estimate merely because he knew that his principal and the third person had by contract between them agreed that, in default of dispute previously arising with regard to the matter, his valuation or estimate was to be taken as conclusive and as determining the price to be paid by his principal for the work to be done by the third person. In such a case, in giving his valuation or estimate he would still be acting for his principal, and, so long as he acted without fraud, he would be under no obligation or liability to the third person. And acting, as he would do, for his principal, if he was guilty of negligence causing damage, he would be liable to his principal in an action brought by him. He could not bring himself to think that that view was wrong. And yet, undoubtedly, the contrary view must be maintained by the architect in the present case to enable him to succeed on this appeal. For on the facts it appeared to be clear that by the terms of his employment by the defendant the architect undertook to measure up from time to time the work to be done for his principal by the contractor and to certify the amount in money the work represented, and in particular, on completion of the work, to certify the balance payable. For this work he was to be paid by his principal. It would follow that, if in doing that work, for which he was to be paid by his principal, he was guilty of negligence from which damage ensued to his principal, he would be *prima facie* liable. To enable him to escape from that liability, the onus would be on him to show that by the terms of the contract between his principal and the contractor he was freed from that *prima facie* liability. No doubt he might do so if he could show that by those terms he was undoubtedly placed in the position of an arbitrator with regard to his certificates, and that the principal's complaint against him in regard to the certificates was for something done in his capacity of arbitrator. But, in his opinion, the architect would not succeed in showing this merely by reason of the fact that his principal and the contractor had by the contract agreed that in the case of no prior dispute arising with reference thereto his certificates should be treated as conclusive between them. In the contract in the present case not only was there nothing going beyond what he had just mentioned, or indicating that in measuring up the work and certifying the architect was regarded or treated as an arbitrator, but the provisions of the contract appeared to him to negative the idea that under that contract he was regarded as or placed in the position of an arbitrator. He need not go through the whole of these provisions, but he might point out that there was an arbitration clause (Clause 22) which did provide for the settlement of disputes by an arbitrator who was not the architect; and in that clause the architect was clearly recognised as the agent of the building owner, as a person who in reference to what he had to do was considered as acting for his principal and as one opposed to the contractor. And Clause 8 was not without significance. If there were any matters in respect to which one would expect to find the architect placed in the position of an arbitrator, if he was ever intended to occupy that position, it would be in reference to the matters dealt with by that clause. And yet they found that though the architect's principal would be bound under Clause 20 by the architect's certificate in reference to these matters, yet under Clause 22 the contractor might challenge the certificate and go to arbitration upon it. In fact, on this contract, far from it enabling the architect to discharge the onus which he had mentioned, in his opinion, it was strongly against him. To hold the opposite view appeared to him to put a construction on the contract not necessary or right, and one which would work injustice as between the building owner and the architect guilty of negligence. His Lordship then referred to the authorities, and said that, in his opinion, there was nothing in any of them which prevented him from taking the view which he took in this case. The cases of *Wadsworth* v. *Smith* (L.R., 6 C.P., 336) and *Jenkins* v. *Betham* (15 C.B., 169) supported his view strongly, and the balance of all the authorities seemed to be in favour of his view rather than of the contrary view, and also to be more in consonance with natural justice. He, therefore, thought that the appeal in the first case—*Chambers* v. *Goldthorpe*—ought to be allowed. He took the same view with regard to the other case, *Restell* v. *Nye*.

MINUTES. VIII.

At the Eighth General Meeting (Ordinary) of the Session 1900–1901, held Monday, 25th February 1900, at 8 p.m., Mr. William Emerson, *President*, in the Chair, with 21 Fellows (including 12 members of the Council), 24 Associates (including 2 members of the Council), 1 Hon. Associate, and numerous visitors, the Minutes of the Meeting held 18th February 1901 [p. 188] were taken as read and signed as correct.

The following members attending for the first time since their election were formally admitted and signed the respective Registers—viz. Thomas Bostock Whinney, *Fellow*; Henry Francis Traylen, Philip John Turner, and Charles Edward Varndell, *Associates*.

The following candidates for membership, found by the Council to be eligible and qualified according to the Charter and By-laws, and admitted by them to candidature, were recommended for election—viz. Robert Stephen Ayling [*A.* 1892, *Godwin Bursar* 1897] as *Fellow*; Norman Thorp [*Probationer* 1886, *Student* 1898, *Qualified* 1900] as *Associate*.

An Address to Students by the President having been read by the Secretary, and Mr. J. Alfred Gotch [*F.*], F.S.A., having read a Review of the Designs and Drawings submitted for the Year's Prizes and Studentships, a vote of thanks was passed to them by acclamation.

The President having presented the Prizes in accordance with the Council's Deed of Award [p. 129], and introduced the Travelling Students, the proceedings closed, and the Meeting separated at 10 p.m.